Explicitation Strategy in the Translation of "Lord of the Flies"

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Abstract

Explicitation has long been considered as a tendency in translation and has been empirically investigated by a number of scholars. This paper tries to investigate whether the translator (Fawzi Mahedli) opted for explicitation strategy in translating the novel "Lord of the Flies". This novel has many complicated symbols which may pose a challenge for the translator to reproduce the text in the target language. The data to be analyzed here is a set of phrases, sentences and paragraphs chosen randomly from various pages throughout the first chapter of the novel. The result of the study shows that the translator has resorted to three out of four types of explicitation strategy categorized by Klaudy. They are the Obligatory, Optional and Pragmatic Explicitation.

Keywords: Explicitation, Explicitation Hypothesis, Translation Strategies

استراتيجية التصريح في ترجمة رواية " سيد الذباب "

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المستخلص

تمثل استراتيجية التصريح في ترجمة النصوص أسلوبا يميل اليه العديد من المترجمين ومنذ مدة طويلة ، وقد خضع خلالها للدراسة التجريبية . يهدف البحث الى أستقصاء مدى ميل المترجم الى أستخدام استراتيجية التصريح في ترجمته لرواية " سيد الذباب" . تتميز هذه الرواية بوجود العديد من الرموز المعقدة التي تشكل تحديا للمترجم في اعادة انتاج النص في اللغة الهدف (اللغة العربية) . أن البيانات التي تم أختيارها لغرض التحليل هي عبارة عن مجموعة من العبارات والجمل أختيرت عشوائيا من الفصل الأول للرواية المصدر وقد اسفرهذا الأختيار عن امثلة عدة وجدت في هذا الجزء من الرواية . وقد اظهرت نتائج هذه الدراسة ميل المترجم الى استخ دام ثلاثة من أصل أربع ة أنواع من استراتيجية التصريح التي أقترحتها كلاودي في فرضيتها الخاصة في اساليب الترجمة وهي التصريح الا جباري والتصريح الاختياري والتصريح البراغماتي

الكلمات المفتاحية : التصريح ، فرضية التصريح ، استرايجيات الترجمة

1 – Introduction

Explicitation as a concept has been thoroughly studied in translation studies. Jimenez-Crespo (2011) argues that explicitation has long been considered as a tendency in translation and this approach is in parallel with the definition proposed by Mona Baker (1996), where she says "an overall tendency to spell things out rather than leave them implicit" (P. 176). However, Elisa Perego (2003) considers approaches to the subject as heterogeneous, "it is considered either a natural translation-inherent and language independent procedure, a by-product of the translation process, or a professional device, deliberately employed by translators who want to circumvent linguistic and/or socio-cultural differences between SL (Source Language) and TL (Target Language)" (P. 68). The aim of this paper is to investigate whether the translator opted for explicitation strategy in translating the novel "Lord of the Flies" from English into the Arabic Language. This novel was written by a Nobel Prize winning author, William Golding, about a group of British schoolboys stuck on a deserted island who try to govern themselves with disastrous results. "Lord of the Flies", Golding's first novel, published in 1954, was not a great success at the time but ultimately became a bestseller in both Great Britain and the United States.

It is an allegorical novel which has many complicated symbols that are vital to the story's theme, but pose a challenge for the translator to reproduce the text in the target language. This novel was translated into Arabic Language by no less than six translators, who did their translations using a variety of techniques and methods and with remarkable difference in style and vocabulary. Fawzi Mahedli, was one of these translators, who seems to have resorted to explicitation

strategy in his translation of the novel and therefore his translation was chosen accordingly

2 – Theoretical Background

The concept of explicitation was first introduced by Vinay and Darbelnet (1958) as "the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation" (cited in Pym 2005: 2). This view corresponds to other scholars' views who regard it as a phenomenon which "frequently leads target text to state source text information in a more explicit form than the original" (Shuttleworth and Cowie 1997: 55).

Nida (1964) does not consider explicitation as a phenomenon, he, rather views it as a particular type of addition. He suggests two other techniques which are subtractions and alterations whose function is to clarify the source language's ambiguous semantic elements (cited in Perego 2003).

The first systematic study of explicitation was carried out by Blum-Kulka (1986) whereby she explores explicitation at the discourse level and finds it connected with shifts of cohesion and coherence in translation and then proposes the so called "explicitation hypothesis". She examines translation from different languages and finds shifts of cohesive markers that could either be attributed to the different grammatical systems of languages as, for instance, in the case of translation from English into French or attributed to different stylistic preferences for certain types of cohesive markers as in the case of English into Hebrew translation (Blum-Kulka 1986).

This view corresponds to the definition proposed by Papai (2004) which regards explicitation as a "…technique of resolving ambiguity, improving and increasing cohesiveness of the source text and also of adding linguistic and extra-linguistic information" (cited in Becher 2010: 6). However,

Seguinot (1988) argues that Blum-Kulka's explicitation is an undesirable way in translation quoting Bulm-Kulka's statement "...we can expect to find a trend for explicitation especially in the work of non professional translators ... The less experienced the translator, the more his or her process of interpretation of the SL might be reflected in the TL" (Seguinot 1988: 107).

Baker (1996) proposes three other approaches translators may use in the translation process in addition to explicitation: those are simplification, normalisation or conservatism and finally what she calls "levelling out". However, some of these approaches may overlap as in the case of simplification and explicitation (P.176).

The most recent approach which will be followed in this study was found in the works of the Hungarian scholar Klaudy who describes explicitaion as "a technique of making explicit in the target text information that is implicit in the source text" (Klaudy, 2011: 106). Klaudy proposes the following four types of explicitation in translation:

A. **Obligatory Explicitation**: dictated by differences in the morphological, syntactic and/or semantic structure of languages; without which target language sentences would be ungrammatical. Klaudy demonstrates this view with examples of cases where what she calls "missing categories" force the translator to explicate in the target text what is implicated in the source text. She examined examples of a translated text from Russian and Hungarian into English. The absence of the definite article in Russian and the preposition in Hungarian dictate addition of these grammatical items when texts are translated into English. This view was supported by

Baker (2011) by stating that adding to the target text information which is not expressed in the source text can happen when the target language has a grammatical category which the source language lacks and gave an example of a translated text from English or French into an American Indian language such as Yana or Navaho (P. 96).

B. **Optional Explicitation**: dictated by differences in text building strategies and stylistic preferences between languages that may induce the translator to employ more explicit means of expression. "Such explicitations are optional in the sense that grammatically correct sentences can be constructed without their application in the target language, although the text as a whole will be clumsy and unnatural" (Klaudy, 2011: 106). Klaudy provides examples of this type of explicitation through the use of initial addition of connective elements, the use of relative clauses and the addition of emphasizers to clarify sentence-perspective.

C. **Pragmatic Explicitation**: is dictated by differences between cultures that members of the source-language and target–language share. Klaudy suggests that translators often need to add linguistic material in order to explain a concept that is culture specific to the source -language. For example names of places, items of food which are well known to the community of the source language may mean nothing to the community of the target language unless an explanation is included in the translation.

D. **Translation–Inherent Explicitation**: Klaudy argues that this type of explicitaton can be attributed to the nature of the translation process itself. The process whereby thoughts and ideas conceived in the source language have to be re-processed and reformulated in the target text by means of a series of actions. This type of explicitation was recognized by Blum-Kulka who views explicitation as being inherent in the process of translation and "…indeed a norm that cut across translations from various languages" (Blum-Kulka 1986: 23). Moreover, she argues that explicitation is regarded as a frequent strategy used by both professional and non-professional translaters. Baker holds a similar view and considers explicitation as one of the universals of translation (Baker 1996: 176).

Klaudy's model of explicitation is apparently the most comprehensive one and it looks in depth in the process of translation despite the criticism of some scholars such as Becher (2010) who argues that Klaudy did not present any examples on the fourth type she proposed which is translated-inherent explicitation thus it is debatable what she meant by it (P. 3)

3 – Explicitation Strategy in the Translation of "Lord of the Flies"

3.1 Data Presentation

The data to be analysed here is a set of phrases, sentences, or paragraphs that has been chosen randomly from the first chapter of the source text "Lord of the Flies". An attempt will be made to investigate the technique the translator may have resorted to in translating them into the target language. Back

translation (BT) for each one of them will be included to help clarify points of discussion, the words or phrases which are the focus of the translation technique will be written in italics in the source text as well as in the target text.

3.2 Analysis and Discussion

The examples have been grouped into the first three categories of explicitation proposed by Klaudy . These are obligatory, optional and pragmatic explicitation. Two or three examples were chosen for each type to illustrate the strategy that was adopted by the translator in rendering the text into the target language.

4.1 Obligatory Explicitation:

The differences in the syntactic and/or semantic structure between the source and the target language lead the translator to add some grammatical items as in the following examples.

4.1.1

Here one of the main characters in the novel, the fair boy (Ralph), went to swim in the beach pool and the fat boy (Piggy) was sitting on the rocky ledge watching him enviously. Piggy looked determined to swim and began to take off his shorts then tip-toed down the sandy side of the pool and sat there up to his neck in water.

Ralph asked Piggy …

ST: Aren't you going to swim?

Piggy shook his head.

“I can't swim. I wasn't allowed. *My asthma* ...”

TT:

ألن تسبح ؟

هز بيغي رأسه علامة النفي:

لآ أستطيع السباحة . لم يسمح لي بذلك . *فالربو الذي عندي* ...

BT: Aren't you going to swim?

Piggy shook his head as a sign of saying no.

“I can't swim. I wasn't allowed to do so. *The asthma that I have got* ...”

The grammatical structure of the target language does not allow the adding of possessive pronoun to a name of a disease to refer to a condition somebody is suffering from thus the translator added the relative clause (that I have got) instead of the possessive pronoun which gives the same meaning as *my asthma* but grammatically correct. However if a specific organ in the body was hit by a certain disease or illness, then the possible alternative renderings in the target language would be ,for instance *قلبي المريض أو قدمي المكسورة*

4.1.2

This is an example of the differences in the semantic structure between the source and the target language. The author was describing the scene when Ralph was walking on the island and everything around him was a bath of heat.

ST: He jumped down from the terrace. The sand was thick over his black shoes and the *heat* hit him. He became conscious of the weight of his clothes, kicked his shoes off fiercely and ripped off each stocking with its elastic garter in a single movement.

TT:

قفز رالف على مرتفع النخيل الى الشاطئ ، فتبدى له الرمل كثيفآ فوق حذائه . وصفعته
حرارة الجو فشعر بثقل ملابسه . وقام برفس حذائه بعد أن نزعه بقوة ، ثم نزع جواربه
بحركة سريعة.

BT: Ralph jumped down from the terrace to the beach, the sand felt thick over his shoes. The *heat of the weather* hit him so he felt the weight of his clothes. And he kicked his shoes off fiercely after taking it off then ripped off each stocking in a single quick movement.

The translator opted to add (*of the weather*) into the target text in order to exclude the chances of interpreting the heat to the heat of the body or the soil etc., then he followed that with (so felt the weight of his clothes) which was a separate sentence in the source text. The word *heat* in the target language often comes in collocation especially in the literary text. Therefore one could argue that the translator may have resorted to choosing more specific words due to differences in the semantic structure between the source language (SL) and the target language (TL). However it remains unclear whether the explicitation in this case is an obligatory or optional type of explicitation.

4.2 Optional Explicitation:

In this type of explicitation the translator resorts to one of three ways in translating the text in order to overcome the differences in the text building or in the stylistic preferences between languages. He may choose to add initial connective elements to the sentence, use a relative clause or add emphasizers to clarify the sentence.

The following are examples of optional explicitation:

4.2.1

The fat boy was trying to tell Ralph his name but at the same time he was trying to emphasize that he doesn't care what they call him then he added "so long as they don't call me what they used to call me at school". Ralph was faintly interested to know what they were calling him at school so he asked …

ST: "what was *that*?"
TT: "*و*بماذا كانوا *ينادونك*؟"
BT: "*And* what *were they calling you*?"

Here the translator used the connective device *(and)* to help the reader follow the stream of thought with the preceding text and show continuity. He then resorted to the strategy of decomposing the word (*that)* which the author used to refer to what the fat boy was saying earlier about the name they used to call him at school. The translator, here, introduced the information that remain implicit in the source language, but that are apparent from the context or the situation. This rendering corresponds with Vinay and Darblnet's definition of explicitation mentioned earlier.

4.2.2

In this scene the two characters met on the island. Piggy asked Ralph about the man with the megaphone - he was talking about the pilot at the aeroplane before it crashed down. Ralph replied:

ST: This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't any grown-ups anywhere.
The fat boy looked startled.
TT:

هذه جزيرة، على الأقل هذا ما أظنه، وتلك شعب صخرية داخل الماء. ربما لا يوجد أشخاص بالغون في أي مكان.
هنا بدا على الصبي السمين الذهول ، فقال :

BT: This is an island. At least I think it's an island. And that's a reef out in the sea. Perhaps there aren't any grown-ups anywhere.
Here, the fat boy looked startled, and said.

The translator fronted the sentence with the temporal connective device (*here*) which is an addition he may have

resorted to show emphasis meaning that at this point when the fat boy heard Ralph's reply to his query he looked startled knowing that there aren't any grown-ups anywhere.

4.2.3

The author, here in this example, has started describing the physical features of Ralph compared to his age then he continued telling the reader what Ralph was doing:

ST: He turned neatly on his feet, jumped down to the beach, knelt and swept a double armful of sand into a pile against his chest. Then he sat back and looked at the water with bright, excited eyes.

"Ralph____"

The fat boy lowered himself over the terrace and sat down carefully, using the edge as a seat.

"I am sorry I been such a time. Them fruit_____'

TT:

وبعد لحظات عاد الى الانتصاب بمهارة على قدميه ، وقفز من مرتفع النخيل الى رمل الشاطئ ليركع على ركبتيه ويجمع ملء ذراعيه من الرمل ماسحا أياها بصدره. ومن ثم استلقى الى الوراء، وراح ينظر الى الماء بعينيين براقتين ، وفجاة سمع صوتآ يناديه :

" رالف ____"

كان ذلك الصوت صادرآ عن الصبي السمين الذي تدلى عبر مرتفع النخيل الى رمل الشاطئ، ثم جلس بتأن متخذآ من حافة المرتفع مقعدآ:

آسف لكوني استغرقت كل هذا الوقت، انها الفاكهة ______"

BT: A moment later he turned neatly on to his feet, and jumped down from the top of the palm tree to the beach to kneel down and sweep a double armful of sand against his chest. And then he sat back and looked at the water with bright eyes, *and suddenly he heard a voice calling him*: "Ralph____"

This voice was raised by the fat boy *who* lowered himself over the top of the palm tree to the beach, and then he sat down carefully using the edge as a seat.

The translator here added two sentences the first one (*and suddenly he heard a voice calling him*) may be as an attempt to prepare the target reader to be ready to accept what follows and later strengthen this with another addition (*this voice was raised by the fat boy who*) and connect the two ideas. Redundancy is obvious in the target text but it is known to be a feature of the target language itself

4.3 Pragmatic Explicitation:

In this type of explicitation the translator may resorts to the insertion of explanations of implicit cultural information of concepts that have no equivalent in the target language which the reader belongs to, here , the lexical item *lagoon* in the following example

4.3.1

This example is the very first sentence in Chapter One of the novel. The author is describing the scene where Ralph was trying to find his way out in the small island.

ST: The boy with fair hair lowered himself down the last few feet of rock and began to pick his way towards the *lagoon.*

TT:

بعد أن تدلى الصبي الأشقر بحذر عبر المسافة القصيرة المتبقية من الصخور، راح يشق دربه نحو *البحيرة المفتوحة على البحر*

BT: After the fair boy hangs downwards cautiously across the short distance from the rock, he began to pick his way towards *the lake that opens at the sea.*

It is difficult for the target-text reader who is not familiar with the life in the tropical island to imagine the scene sothe translator went on to use the lexical meaning of the word *lagoon*. According to Al-Mawrid Al-Hadeeth Dictionary (2010), the primary meaning for the lexical item *lagoon* is بحيرة ضحلة نسبيا محاذية للبحر .The translator chose to omit the word ضحلة and this might be an attempt to avoid giving the reader the negative connotation about the *lagoon* in the novel which refers to a shallow lake or pond full of fresh water. The translator rendition of *lagoon* was very similar to its primary meaning *البحيرة المفتوحة على البحر* .

Other alternative rendition in the target language is *بحيرة الشاطئ* which matches the definition in the Oxford Dictionary (2010) "a lake of salt water that is separated from the sea by a REEF or an area of rock or sand"

4.3.2

This paragraph is a dialogue between the fat boy and Ralph when the fat boy suggests that they should know the names of the boys in the group in order to hold the meeting and was trying to tell Ralph what his name is.

ST: The fat boy glanced over his shoulder, then leaned towards Ralph.

He whispered, "They used to call me '*Piggy*'."

Ralph shrieked with laughter. He jumped up, "Piggy! Piggy!"

TT:

بعد أن تلفت الصبي السمين حوله، مال نحو رالف، ثم همس:

(اعتادوا أن ينادوني *بيغي*)*

أنطلق رالف في قهقهة عالية وراح يقفز:

(بيغي ! بيغي!)

BT: The fat boy glanced over his shoulder, then leaned towards Ralph.

He whispered, "They used to call me *'Piggy'**."

Ralph shrieked with laughter. He jumped up, "Piggy! Piggy!"

In the first instance the translation looks literal and there is no attempt of explicitation but the translator left an asterisk on the word Piggy and wrote down a footnote on the same page explaining what the word Piggy means. The translator clarifies the meaning of this word (*Piggy*) by stating that it is the nickname of Pig (the animal).

4.3.3

Following is an example where Ralph and the fat boy were sitting using the edge of the terrace as a seat and the fat boy was looking at Ralph.

ST: He looked critically at Ralph's *golden body* and then down at his own clothes

TT:

ولاحت منه نظرة مقارنة بين جسد *رالف الذهبي الذي لوحته الشمس* وبين جسده الذي لم
يزل مكسواً بالملابس.

BT: And he looked critically at Ralph's *golden body which was tanned by the sunshine* and his body which was still covered with clothes.

The translator may have resorted to clarify what *golden body* means since the target reader is unfamiliar with such expression so he described how an individual gets such color by adding the relative clause *(which was tanned by sunshine).*

5 - Conclusion

The analysis of the above mentioned examples which was chosen randomly from the translated text of the “Lord of the Flies" shows the strategy adopted by the translator in rendering

the text in the target language. The translator seems to have resorted to the first three types of explicitation strategy categorized by Klaudy. It may be said that the feature of the target language, redundancy, could have played a major role in encouraging translators in general to explicate when translating into Arabic.

The limitation of this study lies in the small size of the sample and the type of the text chosen. A sample of eight examples is insufficient, which was due to the limit of the size of the project. In such type of text, an allegorical novel, characters and objects are infused with symbolic significance which the reader in the target language is not familiar with; there is a need for clarification through explicitation of the text. Similar study on non-literary text is recommended to identify the need for using explicitation in the translating process and to identify the types that are more applied by translators.

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